

End Pit





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film still from Luis Buñuel's *Simon of the Desert*, 1965

*"I don't approve of vertical structures; I rather favor horizontal ones. Four stories should be above the ground, while the other four should be built underground"*

*Recep Tayyip Erdoğan*

If gold is the material associated with the sun, brightness, stability, enlightenment, highest value, peak of visibility and light of knowledge, what could be the anti-gold, the ungold of darkness, unknowing, holes, unusual? What is the relation between abysmal pits and soaring pillars, between forms of life of the heights and forms of life of the depths? When you turn the ceiling into a pit and the pit into a ceiling verticality and horizontality lose their meaning, confusion occurs, you lose the ground of the known while the pits of unknowing are opening “under” you.

The ethical distribution of verticality and horizontality is a strict anthropocentric process - what happens if we de-link hierarchy from altitude and de-humanize verticality? In a time of flat ontologies and smooth planes of emergence, the prominences and high-deep striations hold something oddly radical. Today's imperative of horizontality is shared by the occupy movements, with their resistance rhetoric, as well as the neo-liberal think-tanks, caught in the neural drive of focus groups and brainstorming sessions. Horizontalism at this stage shows already signs of conformity setting in motion all too familiar normative dynamics. Mining proliferates in these well-meaning horizontalities as verticality has disguised itself in a plane. Affective mining and toxic digging employ the same procedures of the extractive economy.

The end pit is conceived as the terminus point of all leaks, the final lake of leaks, impermeable basins that supposedly wipe out the memory of extracted gold. But in the vicinity of waste pounds - apart from inevitable soil contaminations - nether spheres emerge that enforce new spaces of unpredictability. From there no certainty whatsoever can direct the sense and composition of further deposits.

Dark markets, grey border areas, pressure zones, insufficient light exposure and the consequent deformities are generating uncharted fields of destruction and potentiality. The end pit is a point from where the free fall becomes impossible, it is the start of a convoluted, tortuous movement of live and poisoning sediments through the veins of the earth. End Pit is not an end in itself but a sprawling regression, a contagious closure of voids.

*Alina Popa, Irina Gheorghe, Ștefan Tiron, Claudiu Cobilanschi, Florin Flueraș, Ion Dumitrescu (The Bureau of Melodramatic Research, ParadisGaraj, Postspectacle)*



### **The Bureau, the Gold and the Anatolians\***

\*see the Romanian western *The Prophet, the Gold and the Transylvanians*, Dan Pita, 1978

With the current financial crisis, the good old practice of travelling to Istanbul by bus to buy gold jewellery and sell it back home in Romania through unofficial channels is undergoing a significant revival. It was called *bişniţă* (from business) and one of its peculiar characteristics is that most transports are carried out by women who adorn themselves with the product of their trade. The female hegemony over *bişniţă* goes back to the communist period when gold black market was the only alternative. After 1989 new complex relations entangle Romania and Turkey. This do-it-yourself trade thrived in the early 90's not only in Bucharest but also in smaller cities. The dealers are flexible, they accept delayed payments and they are competing with the local jewellery shops.

Just as the black market, the official gold trade with its Gold Exchange and ingot deposits is driven by the same alluring passion for the yellow metal. Regarded as a stable value surpassing unstable times, it is used as a symbol of power situated on the edge of good taste. The late Cretaceous to Cenozoic accumulation of gold-rich volcanoplutonic and ophiolitic rocks is being continuously dislocated, drifting towards private and national bank reserves as well as numerous women's wrists and chests. Baroque ostentatious adornment is manicheistically judged along racist and conservative-religious lines: the general disapproval towards the Rroma King Cioaba contrasts the popular acclamation towards the Patriarch of the Orthodox Church, both lavishly covered in gold. Following the same logic, conspicuous gold is used as a means of surpassing social class, associated

with kitsch by a condescending wealthy middle class, who in turn is exonerated by their invisible bank deposits whose main body adornment is a modernist rectangular plastic card. Following a history of subductions, collisions, postcollisions and rifting processes, Turkey, situated at the junction of the Eurasian and African/Arabian tectonic plates, has a mineral-rich soil and is predicted to become second globally in terms of the volume of its gold reserves.

There is a melodramatic relationship between love and gold, a general emotional connection of people with the 79 chemical element, capitalized on both the black and the official market. Gold has an indispensable place in the lives of Anatolian people, wrote former State Minister Tüzmen in an introduction to a directory on Turkish jewellery: *Babies in Anatolia recognize gold as soon as they open their eyes to the world; they come across it all turning points in their lives; in gold, they find their last security and comfort. Gold, for Anatolian people, is the symbol of sharing on good days; on bad days, the power to hold on.*

On the grave of the long time buried gold backing of the currency, a new gold standard emerges: the corporate social responsibility. As stated by one of the main operators of regional exploration in Turkey: For Barrick, *the Heart of Gold Fund is the gold standard by which we judge our performance as a corporate citizen. It is a measure of our commitment to building better communities, with lasting benefits attuned to local needs and aimed at creating shared prosperity.* As in the case of many companies alike, the purported ethics is a mere goldwashing of the environmentally damaging cyanide.







Ceylan Sarrafiye  
ALTIN  
ALINIR

Ceylan Sarrafiye  
ALTIN  
ALINIR

KREDİ KARTI

ALTIN KREDİ KARTINA GRAM  
ALINIR TAKSİT YAPILIR ALTIN

AYAR

AYAR

ALTIN

ALTIN

## SCANTURK TRILOGY

Emotions are on scrutiny these days in Istanbul. Especially after the recent ban on displays of public affection in public proposed by the authoritarian regime of Tayyip Recep Erdoğan. They seem to be more precious than gold and as easily traded and secured. In the era of Törkan Şoray passions were overflowing, bountiful, easy to duplicate, to multiply on screen and show off for everybody to see. Unleashing the emotions running wild is not welcome anymore. Melo-fiction is replaced by the facts of a new Turkish entanglement with the romance of barcode, registering and scanning technologies. So pervasive has this link become in Istanbul that we encountered it at different turns.

SCANTURK technology in Grand Bazaar is also about applying a new tool of emotional control, scanning the “Turks”, in search of forbidden sentiments (associated with willful destruction, hate-rage, hysteria, desperation).



**MINIATURK** maps out the cramped reality of future mini-nationalism in Turkey (and elsewhere?). The efficient miracle of instant pan-Turkic packaging is made available by the creators of MINIATURK Park with the help of voice-overs and, again, the useful barcodes. Buying a ticket means gaining a barcode to help the visitors through the maze of different epochs, eclectic architectural styles, geographic and geologic juxtapositions. Visitors are transformed into giant citizens imbued with majestic feelings and proper information.



**CHIPGOLD** is the third encounter with the new numerical powers attached to feelings by way of pure gold value - a tiny golden ingot encoded into a plastic matrix. You can get it as a bonus in the company you are working for or buy it in the Grand Bazaar for the baptism of your child, customized with the image of an infant framing the precious metal. For the new CHIPGOLD card sentiment attached to special occasions is quantified. The credit card syndrome reaches out into the realm of feelings, making feelings easily translatable into money, influence, customer service, promotional value, karats, high gold purity and guarantees. CHIPGOLD is serialized, identical, only the series inscribed on it gives it the uniqueness of the genuine care the corporation-family is performing for its employees.





## **The Romanian - Turkish Dream**

There are several contradictory accounts about the start of the free market and economic reforms in Romania after 1989. It is easy to forget the messy start of what became known as the Romanian version of turbo-capitalism, and its strong initial links to Turkey. However, it plays a central role in legitimizing current economic reforms, free enterprise or the new austerity measures. The recent crackdown on contraband, piracy and bootlegging is built on the criminalization of the early alternative economies and incipient black markets developing between Romania and Turkey through the traffic routes of the late 80s and early 90s. These routes moved people, goods and helped shape practices from Istanbul to Eastern Europe and back again. They were the initial testing ground for a new type of swashbuckling entrepreneur, risking his hide, braving legal barriers and circumventing border controls. Romanian-Turkish gold traffic was to become one of those early mythical examples of capitalist imprinting establishing a protocol of personal achievement through commerce, images of prosperity and enviable business acumen. Global consumer culture was mediated by Turbo chewing gum, Turkish Marvel comic books, Pyramid jeans and Eti Puf. Very rapidly, after NATO and EU integration, the legal eagles of the economic reforms started branding black market entrepreneurs as scapegoats of uncontrollable and evasive economic policies. These early unofficial enterprisers became public enemies in an increasingly powerful and protected corporate market environment in a bid to enforce mass scale self-regulation.

Romanian historical folk story for children  
-fragment-  
1981

Nevertheless after a while the Romans vanquished the Dacians and conquered their whole country. And they gathered from the mountains many slaves that they sent to their own country. They also rounded up children, many children, boys and girls in herds and started them off on the endless road to serfdom. Not even their tears, the weariness of the infants didn't soften the hearts of the soldiers that drove them from behind, like sheep.

But here in a mountain gorge, the stone hag heard their screams. She pulled her stone hood from her brow, to see what was going on.

When she noticed the flock of children, driven like sheep from behind, she jumped from her shelter and braced herself against the general.

-Where are you taking them? she asked him.

-To Rome.

-I am taking them to my emperor.

-What will your emperor do with those frail infants?

-Sell them in the markets!

-Like sheep?

-Like sheep!

-I'll buy them then.

-Do you have what it takes to buy them?

-I have.

-Yesss... but it's not just one or two coins.

-Not one or two coins.

-Gold!



-Gold! answered the hag and took the Roman to the Preușa Cave, which was filled with gold.

The general started to heap up one hundred chariots with gold from the cave, and set them out on the road to Rome, followed by armed soldiers with swords and spears.

Nevertheless, in the gorges, before leaving the chariots, the general changed his mind.

-Get the children! he ordered.

-How about our deal? asked the hag.

-This gold isn't enough, said he.

-Not enough? Then I'll give you more, she promised.

And the hag took him to the caves of Bogzuțul from where the greedy one filled up another hundred chariots of gold.









But, in the Gorges, he herded up the children again on the road.

-What? Still not enough gold? the hag asked.

-Not enough! shouted the general.

-I'll give you more!

-You'll give me more!

And the hag took him to the cave of Bedeleu, from where he heaped up another one hundred chariots of gold.

-Let's go! he shouted at his soldiers, signalling them to take the children also.

-Hey! Wait! I'll fill you up with gold! shouted back the hag.

-Have you any other gold left? said the general astonished.

-I have. I have as much you desire!

-I have so much, that I can gorge the whole of Rome, the woman told him.

-Precious are these children to you! said the general.

-More precious than all the gold on this earth! And you'll pay a lot for them!

-I should pay for them?

-How they pay for all the slaves!

-Me your slave?!

-So you'll be.

25/59



-Slaaaave...? he screamed, so that the entire Gorge echoed back.

-But first, I'll give you what I promised.

-Gold!

-Gold!

And the hag took him to the Golden Ball mountain.

-Whooooooooaa? said the Roman amazed when he saw a Golden mountain.

-Do you see it?

-I see it!

-I'll give it to you.

-All of it?

-All of it. But let me see how are you going to move it from its place.

-How? With slaves.

-What slaves?

And the Roman brought the throng of children and made them crush the mountain into golden gravel, ready to load their chariots in a line stretching from one end in Rome to the other one over here, in the Gorges, to march in front of the emperor's gaze for a hundred days and still it wouldn't finish.

Now I see what's that all about! said the hag, when she saw the children grubbing with their fingers, crushing the golden mountain to bits.

The Roman didn't have time to listen to the woman's words. He whipped his whip over the backs of the children, hurrying them to work.

The old woman, seeing this, seeing the greed and evil of this man made with her dessicated hand one sign, and the children turned to stone in front of the





enemies' eyes, turning them to boulders, but these boulders were like golden statues.

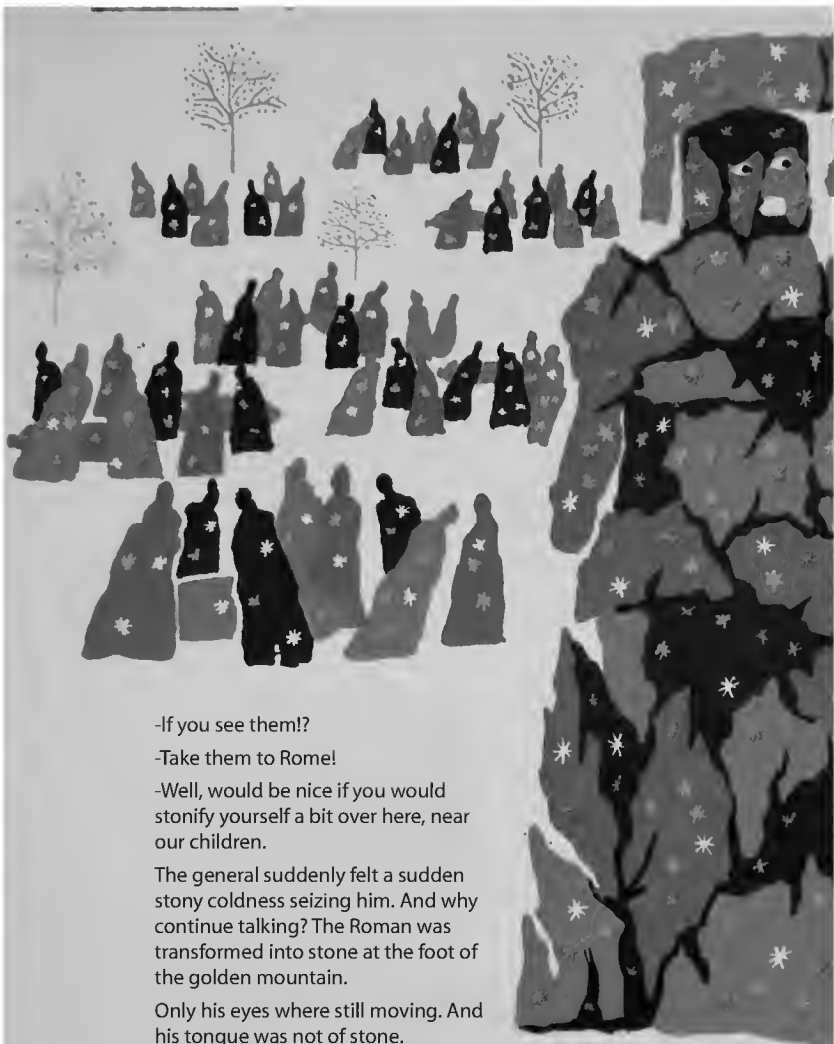
-What is this? shouted the general in the face of the old women.

-Nothing at all!

-What do you mean "nothing at all"?

-Don't you see?

-Yes I see golden statues.



-If you see them!?

-Take them to Rome!

-Well, would be nice if you would  
stonify yourself a bit over here, near  
our children.

The general suddenly felt a sudden  
stony coldness seizing him. And why  
continue talking? The Roman was  
transformed into stone at the foot of  
the golden mountain.

Only his eyes where still moving. And  
his tongue was not of stone.



He was seeing, hearing and speaking as before.

-What did I dooooo? What did I dooooo? cries the brave one from the stone.

-You caught yourself in a trap, like a silly bird in a noose! replied the hag.

-The noose?

-The noose of slavery!

-Me a slave!

-You a slave!

-Free me on the spot!

-Then pay the ransom!

-Pay the ransom? What ransom?

-The ransom for every slave!

### **the book**

This is a free translation from a 1970s Romanian incomplete illustrated book for children found in a flea market. It didn't have any title or author. I am thankful for anybody who can provide me with more details. This is apparently the final chapter of a story about gold mining happening in a legendary past as an illustration for future mining and constant refining in the saga of raw materials. At one level it's



just a cautionary tale, at others it exemplifies a dialectic turn, processes of subterranean transformation, unusual substitutions and unstoppable accumulations. The exploiters not only become exploited, they modify their molecular structure, they are infiltrated by the very materials and chemical elements they are supposed to extract from the caverns, from the caves and crevices of mountain mines.

That is why we have to see this not just as a geographically and historically isolated event, the encounter of ancient forgotten peoples, the Roman conquest of bountiful Dacia, or just simply a reactionary children's tale from a pro-natalist period, when demographic fears became embedded at every level of the

Romanian society. From a time when children's bodies were looked upon as living gold and labour power used to pay Romania's foreign debt.

### **metallurgical theurgy**

It is also a tale hinting at a metallurgical view of the universe, a mineral -heavy cosmogony with its own metempsychosis, a successive transmigration of souls and chemical elements where beings and materials do not just follow a cycle of reincarnations (becoming flesh again or just reproducing) but getting violently re-

mineralized, the returning of living matter into basal materials, stone, mineral ore or what we would call geologic strata.

My grandfather died of lead poisoning and the ensuing cancer, but what intrigued me since was his intimate and mortal relationship with the metalurgic world, changing his osmotic pressures, accumulating insidiously, slowly imbibing his tissues.

Kidney stones, calcified organs, silicosis, black lungs are the avant-garde forms of brutal mineralisation, terrible accretions and ways to become substrate, perambulating sacred mines and walking metallurgical theogonies. The actual gods and living monuments might be just these carriers of hazardous working conditions, of the diseases that marked them as intermediaries between the living and the dead.

Nowadays, gold mines not only bury us underneath, they teach us about omniscient poisons like cyanide. Ancient myths talk of wisdom inducing rivers, springs and mineral water sources. Wisdom is acquired by sucking up or bathing in these sources. Organic cyanide is accumulated and fabricated inside fruit seeds in order to concentrate even more cyanide in the mouths that eat them and thus stop their incessant chewing. Plastic, acrylic fibers, synthetic rubbers all use cyanide in their production.

Cyanide is used in concentrating gold and purifying it while at the same time concentrating itself, accumulating and permeating surrounding reality, making it indigestible, unreachable and inedible.

### **gates of hell**

Very recently the so called Greco-Roman Gates of Hell were identified by a group of Italian archeologists in the Turkish town of Pamukkale, known in ancient times as Hierapolis. These Plutonion temples were situated at the opening of subterranean caves, gates into the crust of the planet from where poisonous gases emanated and where, especially in Phrygia, eunuch priest of the Mother Goddess Cybele - the Galli - moved between this world and the underworld through the cracks of the earth. The Galli were probably active at different Plutonion cavern temples. They were transgender eunuchs, dressed in yellow woman's clothes, adorned with pendants and earrings and wearing a sort of turban. They were also crypto-speologists, necronauts, knowing the nooks and crannies by heart, following the underground pockets of air and miraculously avoiding the mephitic stench of the mines. Ancient historians remarked on the proximity and overlapping of underground mines with the temples and gateways to the other world. Mines and the gaseous mephitic interludes to the world of the dead feature nonhuman beings approaching and falling down. Birds or bulls are brought at the doorstep of Pluto's realm. They not only fell down between the worlds but also made visible the cracks and crevices where near-death experience is instantly available.

The encounter of living beings with the volcanic eruptions in Pompeii gave us the









Gold ore at Koza Gold Mine in Ovacik, Turkey - the stage of gold extraction before using cyanide to separate out the gold-silver alloy. An environmentally destructive operation which leads to earth and air pollution, hence provoking damage to olive trees, pine nuts harvest, animals' and people's health.



paleo-stromatolites

## Lovegold

*Love is the new gold. Love standard instead of gold standard. The alchemical imperative of capitalism.*

*Value is backed against affect, love is the attribute of the “ensouled” commodity. Capitalism as “commodity animism” (Steven Shaviro), commodity with a soul, canned consciousness, aliveness merchandised.*

*Gold is a trade on love. It is a fetishism of the soul.*

*Gold was extracted by people, by bodies, it was produced against life and death. Chile, Peru, Turkey, Romania: some of many territories where necrocapitalism is at work.*

*Ecophagia is the practice of eating the environment. Gold extraction is a practice of ecophagia.*

*Alchemy was practical, it was a philosophy of practice - practice can be chemical, it can change materiality.*

*Teargas had been replaced by lovegas. Chemically converted, the population is united somato-affectively. (Stanislaw Lem - The Futurological Congress)*

*How to invent a practice of acquiring somnolence rather than take sleeping pills. “Deleuze and Guattari favour Henry Miller who suggests getting soused on water, and William Burroughs, who tries thinking the possibility that things usually attained by chemical means are also ‘accessible by other paths’ (Deleuze, 1990:161).” (Catherine Dale)*

*The alchemic effects of practice, not in pursuing the emergence of gold but in creating new temporalities outside capitalist time, affective bodies instead of bodies-as-image. Affect is non-representational. It may only be embodied and subjectified. Gold as a substance, body as a substance, the primordial substance of matter which escapes representation is ante-form, before form.*

*Ordinary matter amounts to 4% of the energy of the observable universe. The remaining energy is theorized to be due to exotic forms, of which 23% is dark matter and 73% is dark energy.*

*In the alchemical practice, gold fully materialized is dead gold. It should never be completed, consumed, used up. Alchemists don't spend their gold, neither do capitalists. As Marx writes in Grundrisse, gold “possesses all pleasures in potentiality”.*

*The interesting moment is the moment before matter turns into form - the challenge would be to keep something of this moment even after the alchemic process is done. The transformation should never be complete, because it shouldn't close but open up. We are dealing today with habitual practices of closing.*

*Gold is hard, but malleable, ductil, it is the materiality of writing with computers,*

phones, inside circuits. Gold is conducting information, it is caught up in the formation of communities, affection, in the contagion of emotions.

"Real gold, having used up its potentiality, is dead. The alchemist is responsible for reviving gold (a process which means the death of alchemical mercury), but as long as gold is 'philosophical'-that is, not yet material-it is alive." (Karen Pinkus)

Soft gold - this hallucinatory perception may derive from practice, not from a command of the mind.

Love is a first rank affect like gold is a first rank metal.

0.000014% of a body mass is gold.

Surfaces of body and surfaces of gold. Body seen not as an organism but as a continuum, as another fold in the surface of materiality. Gold as a lucid blob, not inert, but capable of performing more than its material properties.

Artificial gold and melodrama intersect on the surface of things. Both lack deepness, are deemed unnatural, and are exiled to the realm of bad taste.

'Biomorphogenesis' (Franco Bifo Berardi), morphological freedom understood as alchemical freedom. Both from the body and the subject as from the object.

Gold in the nowness is pure presence as opposed to gold as a signifier, as a bearer of meaning, of value charged with an economical-futuristic function.

Love beyond meaning, without reciprocity. Love not an investment in the future but as overcharging the present. Love as a political concept has been corrupted by its confinement as love of the same: love of the family, love of the couple, love of the race, love of the neighbour. We must rediscover the love of the stranger.

"Love Thy Neighbor bombs dropping over the city." (Stanislaw Lem - The Futurological Congress)

This is melodrama, it is without depth because all affect is exteriorized, nothing is kept inside, all inflexions of emotionality are revealed in the moment they emerge. They don't belong to a subject. Everything unfolds in the nowness. Melodrama has something to do with both love and gold.

"nowness brings no hope, and nowness brings no future: the future will be precisely a now again." (Clarice Lispector)

In economical sense, love and gold have a crucial relation to risk and future. They are investments in the future and they generate its fluctuations. Fluctuations of mood and financial flows.

Gold bracelets in Turkey are given as wedding presents waiting to be transformed into something else, in the same way as love within marriage is a future investment.

*Love is materialized in the erotic desire of the couple. How to de-materialize it and make it vulnerable to chance? Love as the embrace of the unexpected.*

*Both love and gold are abstract and aspire to a certain perfection. They are over-affirmative, have the potential to spread light and beatitude. They are both haunted by darkness and shadows, gold through its destructive potential in the process of extraction and love as a standardized, formalized ritual, as maintaining itself between quotation marks. Though love has a more complex destructive potential.*

*Today's economy is an extractive economy. Gold mining melts ecosystems and love mining exhausts affective powers.*

*"Alchemists don't spend their gold. But this does not mean there is nothing to be said about consumption inasmuch as it is potential consumption." (Karen Pinkus)*

*"affect both in terms of what is empirically realized and in terms of the philosophical conception of the virtual" (Patricia Ticineto Clough)*

*Some would undoubtedly argue that alchemy has nothing to do with production, at least if we agree with Marx that production is always consumption.*

*Escape the "binary logic of representation that disseminates the dichotomy between materiality and immateriality, the separation of the inert body from the intelligent mind." (Luciana Parisi)*

*Affect, just like gold, dwells in the field of the potential. Its materialization is emotion, the enclosed form of the subjective, psychological, individual.*

*Materialization not in the original, etymological sense of the word. If materialize means to "appear in bodily form", then all affect and emotion is already material. In the Spinozan tradition, emotion, equated with affect is corporal. It is the "modification of the body by which the power of action of the body is increased or diminished, aided or restrained, and at the same time the idea of these modifications".*

*Melodrama is the ultimate materialization of love, just like porn of sexual desire and horror of fear. Bodily fluids are the material of these three "body genres" (Linda Williams). The organism is shown to be permeable, fluidity of matter and the success of the film is measured in number of handkerchiefs, degrees of erection of little cartoon penises, screams, faints and heart attacks.*

*Language is an alchemical act which transforms every moment of its emergence. Every reading can be an alchemical reenactment. It lives in the nowness of its emergence and of its reenactment.*





The Patriarch of the Romanian Orthodox Church



The Roma King Cioabă



# WHAT IS THE FUTURE OF MINING GOLD?

## THE NEXT BIG PROJECTS

Here we see each continent's next two **LARGEST DEPOSITS** and their contribution to current production levels (in %).

### NORTH AMERICA

**Pebble Deposit**  
(Alaska, USA)  
107,300,000 oz

COMBINED  
**46%**

**KSM Deposit**  
(BC, Canada)  
63,979,000 oz

### EUROPE

COMBINED  
**90%**

**Rovina Valley**  
(Romania)  
8,960,000 oz

**Rosia Montana**  
(Romania)  
18,500,000 oz

### ASIA

**Natalka**  
(Russia)  
58,950,000 oz

COMBINED  
**26%**

**King King**  
(Philippines)  
11,943,000 oz



Rosia Montana Gold Corporation also has a big mining project in western Romania that will use cyanide - following the toxic model of the Ovacik gold mine in Turkey. It has triggered the most important protest and environmental movement in Romania. The mine is close to opening.

## Alien gold. Catastrophe and Future

*There is a post-catastrophic feel to the revival of gold. Fear is central to the contemporary affective momentum, full of doomsday dating, safety love, survivalist singles.*

*The financial collapse is behind us, so is the 2012 apocalypse, but in the aftermath of the end of the world, the threat has not disappeared. It is not confined to what has already happened but is bending from the past, over the present, towards a future continuous. Catastrophe is never here-and-now, it looms indefinitely.*

*"The initial gold deposits of the earth sank into the core of the planet during its pre-solid days. That gold is currently irretrievable by deliberate human actions, since the core of earth is over 3000 miles away while the deepest gold mine (in South Africa) doesn't even go as far as 3 miles." (Graham Harman)*



*All the gold of Turkey, Romania, India, Ft. Knox, New York and elsewhere came during the catastrophic period of asteroid impacts around 4 billion years ago.*

*"All gold is alien gold." (Graham Harman)*

*"We have never been human." (Donna Haraway)*

*The gold has never been earthly.*

*The inhuman in us. The nonorganic but the vital nonorganic.*

*Gold is chunks of outer space, alien agglutination of red nanoparticles. It is the abstract fascination coming from the universe.*

*"I am more what is not within me[...] We shall be inhuman—as humankind's greatest conquest. To be is to be beyond the human. To be a human being doesn't do it, to be human has been a constraint. The unknown awaits us, but I sense that that unknown is a totalization and will be the true humanization we long for." (Clarice Lispector)*

*Gold is the progeny of catastrophe. It is the precious appendage of collapse, of Supernovae colliding with the earth.*

*Following a history of subductions, collisions, postcollisions and rifting processes, Turkey, situated at the junction of the Eurasian and African/Arabian tectonic plates, has a mineral-rich soil and is predicted to become second globally in terms of the volume of its gold reserves.*

*The totality of gold mined up to the present moment could form a cube with a height of 20 meters.*

*"The value of this golden cube would be nearly \$10 trillion, which is exactly enough to replace all housing units in the United States if they were all destroyed in a giant catastrophe: homes, mansions, trailers, huts, everything." (Graham Harman)*

*Gold was extracted by people, by bodies, it was produced against life and death. Chile, Peru, Turkey, Romania: some of many territories where necrocapitalism is at work.*

*Ecophagia is the practice of eating the environment. Gold extraction is a practice of ecophagia.*

*11% of the gold mined in human history belongs to the many wealthy, average, and poor households of India.*

*Does anybody know how much of the entire existing gold is in the possession of Turkish people?*

*The quantity of gold in Turkey would be surely enough to give proper homes to all people evicted from Tarlabasi, from Sulukule or other gentrified neighborhoods in Istanbul.*

*How could we perform a social alchemy rather than fueling the economy of gold?*

## Gold Therapy

*Don't perceive gold as a form, for it is formless matter, translucent blob, iridescent monochrome, infinitely ductile, slave of desire. Let yourself be affected by this perception and let the gold be affected too. Give up perception as passivity, because perception can be active and imply on both sides the position of the subject. The habitual look is dominating and exploitative, so we should see what happens if we learn to exercise the power to be affected.*

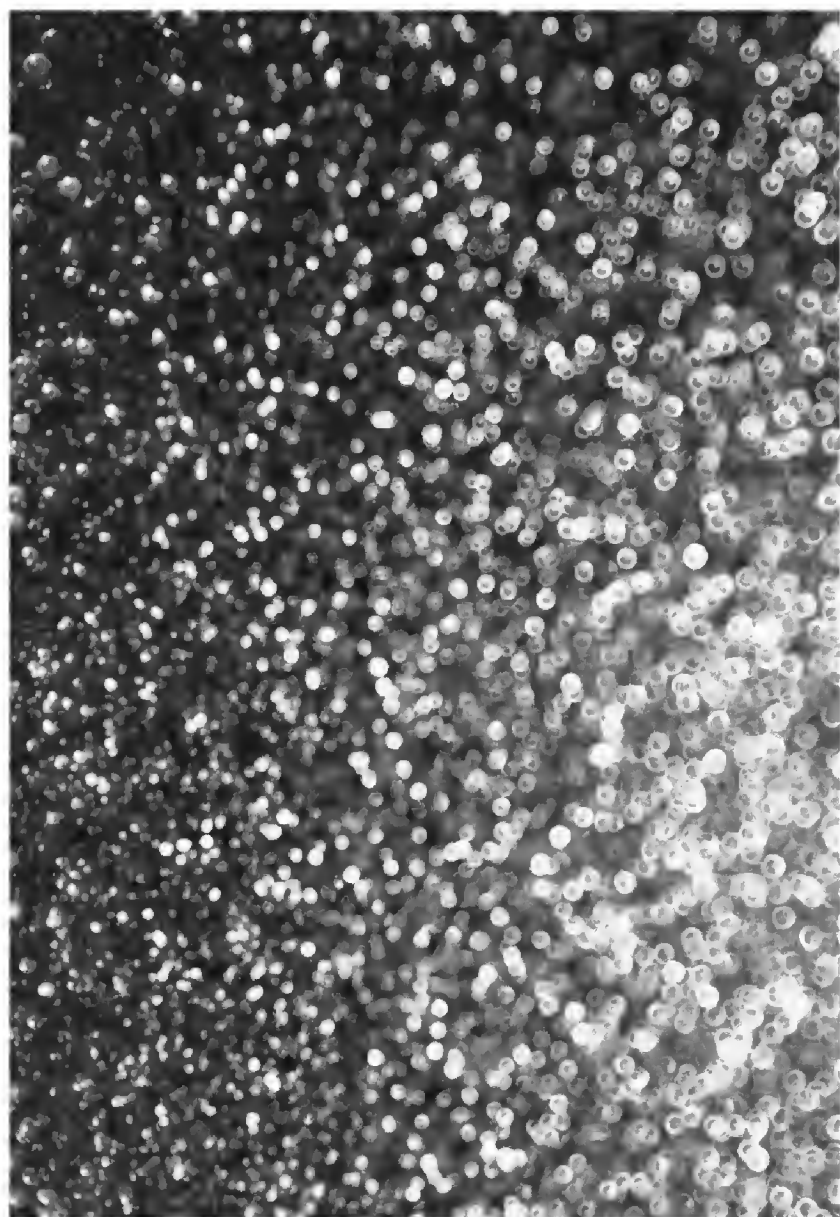
*Imagine soft gold - this hallucinatory perception may derive from practice, not from a command of the mind.*

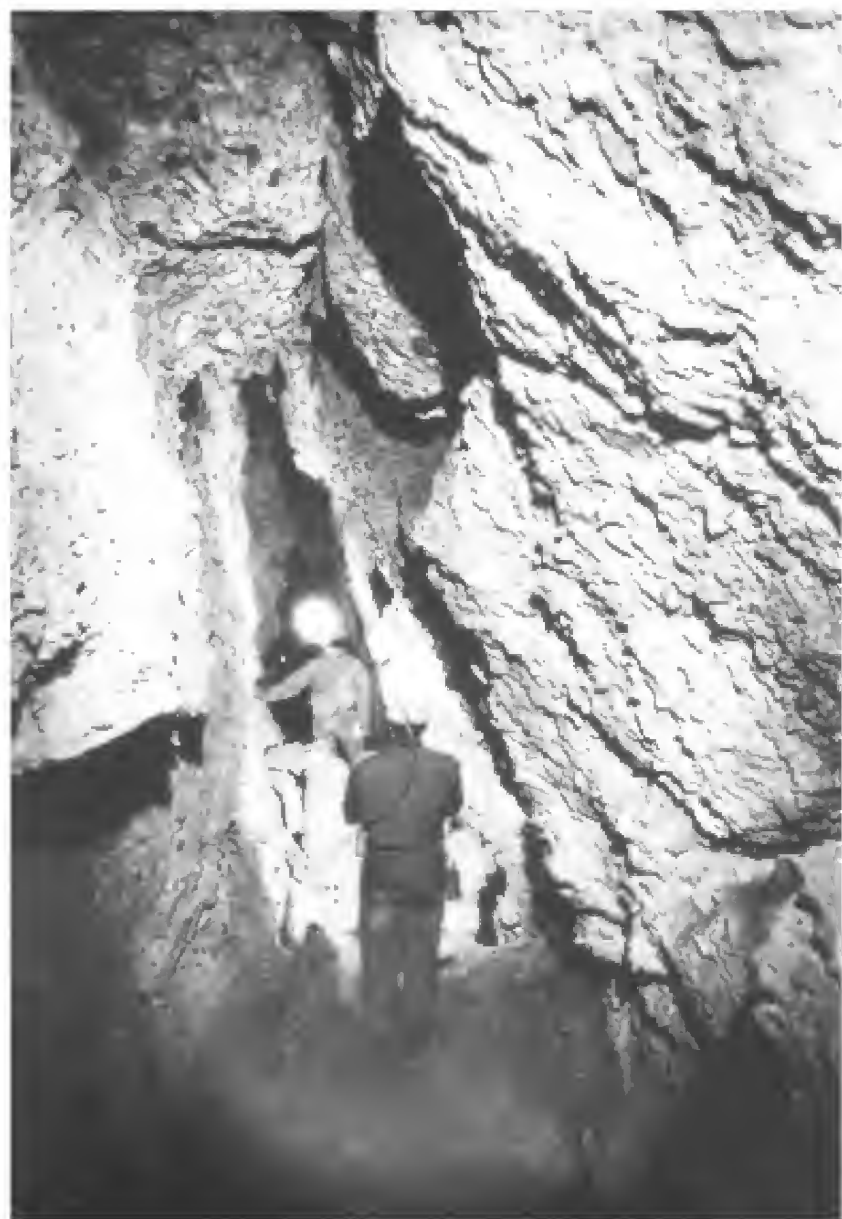
*In Romanian it is said that gold takes your eyes. This popular wisdom fears an unvisual practice. Because we fear to escape the dominion of sight, to throw our system of representation into crisis and to work with the unknown. To think postvisually. Abstract matter can take your eyes because it is eluding cognitive capacities.*

*In Graham Harman's terms the allure of objects is the way in which an object does not just display certain particular qualities to me, but also insinuates the presence of a hidden, deeper level of existence. The alluring object explicitly calls attention to the fact that it is something more than, and other than, the bundle of qualities that it presents to me.*

*Gold seems to be pure allure, because it has already taken your eyes it connects you with the affective layer of things.*

*Gold is slippery, like pop stars, that's why it's the color of divas, the allure of Türkan Şoray.*





## **The Outernational Condition** (fragments)

### Digging in the netherworld

The International sphere is self-sufficient, it lives out of its own production and consumption, it's hard to penetrate from outside although it's touching the very far corners of the globe. The International music and stories will always come to you, it's hard to avoid them. On every channel, through every social network and music platform the international patrimony is shot with great power from a ubiquitous center in all directions. Its like when we find a Shakin' Stevens poster in a Himalayan shack or a Coca Cola add in a Siberian village.

By contrast, the outernational is always hidden, mazy. Today one has to put a lot of effort and patience to accede to those regions, trapped in translations on local YouTube channels or trojan infested download forums, searching for phone recorded Kurdish or Azerbaijan weddings, browsing through a jungle of pop-up windows. Adding that although CD's (compilations or albums) are sometimes being released one will almost never find them on discogs.com or similar internet western-based archives.

If for example one wants to map in detail the musical landscape of eastern Europe one must undergo totally different procedures of digging. Excavating in this nether-sphere is tough, in cities with almost no record stores, scarce footage and an atrophied culture of archiving. Digging, researching in Romania is done on the Internet, on YouTube and local eBay-type of platforms, in people's homes, at flea markets etc.

There are local dedicated collectors but of a different breed and practice. In this excavation process one must sometimes overcome also local racist prejudices.

### Invisibility

Outernational realm begins at the outskirts of the international, in the the shadowlands, the unregulated ponds. It's music is almost inexistent on soundcloud, mixcloud, or any online platform as junodownload, beatport etc. The production and diffusion are completely different, for instance Romanian manele - the contemporary gipsy music that has spread around the Balkans with different flavors and modulations - is living from the wedding industry, musicians release singles and YouTube videos just to keep the flow of wedding gigs. Sometime the music gets hybridized with pop and dance beats textures in their attempt to aim at the mainstream. In spite of that, local manele stars usually earn their main money at big or smaller mafia bosses weddings. Manele music never gets aired on radio but TV stations have embraced it in a tabloid way. Although there are hundreds of artists they all operate through two or three agents, recording and production are limited to very few studios.

A common contemporary outernational paradox is the terminology confusion and the overlapping of mainstream and underground, the manele case is very telling, being

both underground and overground. Even if the process of marketization of societies in some of these bordering countries is in full impetus, with some states joining the European Union, many still maintain an outernational dynamic with pseudo-market rules and un-established procedures.

Locally one can have immensely popular artists of which nobody heard outside the borders of that specific country. But the reverse is also possible, very obscure locally but with mild or big success internationally. For example in Romania underground is sometimes very visible while the “upperground” is sometimes so trashily produced that one might think it’s made somewhere in a dungeon equipped with a midi controller. One can suddenly jump in the local pop mainstream or try through any channel to accede the international sphere but frequently musicians disappear in their own niche because there is no local market for it.

### Inner-outer complicities

There was always a strange and counterintuitive circuit between Asian, Oriental and African music areas and western traditions that cannibalized each other in the twentieth century and mutually got infected with different periods of gestation. From the African origins of jazz there was a transition to the westernized jazz music that later contaminated Nigeria, Ethiopia and other countries who again spawned another style of jazz language piercing consequently the west in the seventies with krautrock and other progressive jazz rock bands integrating them and again forging new sound amalgams. Numerous links and unexpected dynamics surged, as it happened with rock music and reggae/dub-punk-ska associations and the revelation of the Middle East and Asian type of trances that instantly were assimilated in the “psychedelic” nouveau niche that emerged in the sixties.

### In front of the Iron Curtain

For someone in front of the Iron Curtain (looking over the fresh ruins of the wall) the east seemed an unmolded territory with resilient subjects living in geo-political dim light, humanoid silhouettes agitating in obscurity, apparently not fully developed, too weird to live too rare to die, craving to break in the international habitus. Unevolved on too many incomprehensible levels. It was only later that these outer-subjects were tamed and transformed in voracious consumers.

The physical demolition of the wall inside Europe was one of the many (non-physical) barriers to be perforated. But in the first stage of this mythical transition what happened was more a depletion.

The state owned labels disappeared in the first years after the ‘89 revolution leaving a no man’s land of releasing music, piracy, DIY cassette reproduction and a genuine black market behavior.

In Romania by the late nineties the vinyl warehouse of Electrecord was randomly emptied, the catalogue discontinued and finally the warehouse itself was dismantled with remaining records being dropped by the tip lorry at the dump.

Music lovers adapted yet again through new modes of music proliferation, crummy local production and unsophisticated replication technologies.

### Outernational mass piracy

After eastern Europe lost the cold war it seemed all these etiolated nations would start from scratch with one model in sight. A passage would follow from the dark-grey decor to a luminescent future, the east would finally catch up and mirror the until then forbidden west. But information was still limited, occasional, travelling abroad was still expensive, so the only way to update oneself was through newly arrived internet, public domain archives, piracy platforms and consequently the genesis of the whole piracy download culture (music, movies and cracked softwares); the nightmare of the western entertainment industry. The eastern block was too hungry for information and the transition too long, the under the radar practices exploded to the dismay of the international that very fastly wanted to curve their enthusiasm. Free market was misunderstood again by the outernational.

### “I hate World Music” - David Byrne

For the western consumer and the remorseful former colonialist “world music” is pure, it resonates with the new-age ethos, music cultures that haven’t been altered by the tribulations of the civilized, urban, western developments. The occidental spectator is thus taking a glimpse on himself as a less rational, less developed subject but more sensitive, overwhelmingly emotional and real. This is the spectacle of the outside sphere, the exotic vitrine full of “authentic” items that has become an ersatz for spiritual experiences.

World Music is not international but is somehow an intensity of it. World musicians live in a sort of metabiosis with their foreign developed niche, a mutually agreed, lucrative commensalism.

One will never get to hear in World Music festivals contemporary hybridized, electrified and aggressive Kurdish halay, Romanian manele, Bulgarian Orkestras of chalga, Peruvian chicha, Palestinian dabke, Mexican narcocorrido and many, many other genres and styles - the outernational territory being as vast as the international. The effervescent contemporary music of these netherworlds is truly left outside, too many uncontrolled tensions, problematic affinities and hard to frame expressions for the international consumers. This goes also for other genres in those same countries, besides traditional styles much of the rest remains in an anechoic space. Only meteorites pierce through, individual artists arriving solitarily in the international. Rarely a whole scene of a particular genre gets exposed, almost never.



## Oxidation and endless shininess

International shines more and more as it melts all other elements to become the most resistant and glossy cultural alloy. In the same time the outernational surroundings are characterized by oxidation and mugginess. Metal oxidation as we commonly know occurs through the loss of electrons, so that the atoms of the metal go from the neutral state and become a positively charge ion. The brief contact of the outernational with the freedom oxygen of the international produced a similar type of corrosion.

Dampness appears as moisture and heat infiltrates a space and remains trapped, merging with the local oxygen and altering the matter that encapsulates it.

The concomitant phases of the outernational concubinage with the competitive west industry have left long interludes of oxidation and dampness. The iron curtain in this sense was eroded and impregnated with rust; the corrosion occurred at different speeds, reaching deep within the metal curtain. The inner structure was on the brink of collapse with rust and cracks accumulating on the surface. Corrosion is again an unwanted process associated with the lack of political stability of the southern/eastern hemisphere. The alloys of the periphery are dwindling fast, decomposing and recomposing ephemerally.



the open pit at Ovacik gold mine, Turkey



## *Abstract Gold*

*Gold is stable matter, it is the 79th element of the periodic table.*

*"Matter and form have never seemed more rigid than in metallurgy" (Deleuze & Guattari, A Thousand Plateaus)*

*Gold is a product of chemical decay happening in large dying stars that "have exhausted their typical hydrogen fuel and begin a daring ascent of the periodic table, producing everweightier elements until eventually reaching a point of crisis." (Graham Harman)*

*If decay is the ontological process by which "space is perforated by time" (Reza Negarestani), gold is residual matter in a cosmogony of chemical putrefaction.*

*"Not everything is metal, but metal is everywhere." (Deleuze & Guattari, A Thousand Plateaus)*

*"Metallurgy has the option of melting down and reusing a matter to which it gives an ingot-form: the history of metal is inseparable from this very particular form, which is not to be confused with either a stock or a commodity; monetary value derives from it." (Deleuze & Guattari, A Thousand Plateaus)*

*Gold ore is invertebrate gold.*

*The toxic process of gold extraction is a violent attempt at purifying matter, a denial of the potential of matter to become, a sweeping separation of the thrills of high value and certainty from the pits of darkness and unknowing.*

*Ingot is the standardized matter waiting to become form, a proliferation of objects and stabilizing reserves.*

*Following Nixon's decision to abandon Bretton Woods system in 1971 and to cancel the convertibility of the dollar into gold, "the genesis of value enters in a phase of indetermination and uncertainty." (Deregulation, Franco Bifo Berardi - After Future)*

*Gold is abstract, it can embrace chaotic forms in a paradigm of uncertainty.*

## *Alchemy/ Postalchemy*

*To gain without work was starting to be repressed in the 17th century, which is the century of alchemy. At the same time in England some alchemists like Isaac Newton switched their attention to the promotion of what we now understand by the credit system.*

*Alchemy is no more scientific than it is speculative.*

*Carl Gustav Jung documents these alchemists collectively coming to understand that they themselves must embody the change they hope to effect within their materials. "He argues for a deeper understanding of the Western spiritual traditions e.g. Esoteric Christianity and Alchemy alongside an examination of the Eastern ones e.g. Buddhism, Hinduism etc. Jung diagnoses the spiritual laziness of the West in not truly embracing the Christian Myth as an inner journey of transformation. Alchemy, he argues, is a 'Western Yoga' which was designed to facilitate this." (Wikipedia)*

*Alchemy is a work on the primary level of matter, it is a form of inorganic cooking, a cosmic recipe. The alchemist needs to understand nature as being more complex than a homogenous regime of laws, which link cause and effect across times and scales. At an infinitesimal level, the laws can change, difference and not identity is at the basis of matter itself.*

*If laws of physics are varying, then becoming is possible. Becoming can even be a putrefying force.*

*Affective cooking is mutational. For its chemical conversion vital matter needs the black earth (al-chem), a tellurical darkness to begin with.*

*Matter is not inert, but capable of performing more than its material properties.*

*The experiment is not the same every time conducted.*

*Material and affective are tied together. There is affect in the material just as it has physical properties.*

*Alchemy's intention was to resolve or even annihilate every conflict produced by the antagonism of matter and mind, idea and form, concrete and abstract, and to dissolve all appearances into one unique expression which must have been the equivalent of spiritualized gold.*

*Postalchemy is the surpassing of chemistry today. It works with deformations of sensation, irreducible to optical resemblance and cultural convention.*

*"Alchemy is labour at the incandescent edges of the future." (Artaud)*

*Postalchemy is future at the edges of incandescent perception.*



## Love of Gold and Fear of Darkness

*...possibilities are, in effect, more open to him who relinquished knowledge (the walk through fields with a botanical textbook) Georges Bataille*

*To reach a new an unknown land and journey along unknown roads, travelers cannot be guided by their own knowledge . . . the soul, too, when it advances, walks in darkness and unknowing John of the Cross*

Gold is associated with sun, stability, the highest value, it is the precious solid of the solar capitalism. It is brightness, enlightenment, light of knowledge maximum visibility, peak of spectacle. Gold aspiration (also in the form of wealth or money aspiration) is the shared common dream, the common denominator - gold provides the bridge between the human desires, and, in the end, makes possible the contemporary human communities the way we experience them today.

Alchemical procedures were developed for extraction/production of the gold out of nigredo - the maximal putrefied blackness. Alchemy's aims are to clearly separate or create the good, useful substance from dirt, cheap materials, unwanted residues, unshiny substances - to transform the obscure, mysterious nigredo into maximum clarity of the pure gold. Along the way of alchemical experimentation, with the help of philosophers like Descartes, a scientific rationality was developed with a similar approach of separating the truth from lie, the rational from irrational. This rationality needed a huge and violent purge of irrational, a witch hunt against the nigredo of irrational to install itself.

Reza Negarestani considers that this attitude of avoiding the unknown was and it is central for what he calls "old rationality". This classical rationalism verifies what it already knows, it cannot mobilize itself to confront the obscure, the unknown. That's why appears as rigidity, dogmatism. But Negarestani speaks also about a new elan of the rationality, a new rationality that is no more afraid of the irrational and unknown. New rationality is like cowboys in the wild west, it is the frontier man of reason, it carries the violence of reason. New rationality deploys the whole armamentarium at the limits of the irrational. Instead of dismissing the irrational it confronts it frontally. It confronts the irrational not to verify it but to imagine new methodologies of reason.

The new rationality, visible a lot in the Speculative Realism movement, is a way of radicalizing the fight against the irrational and unknown. It is a way of amplifying and accelerating the paradigm of the known. Its methods are still the methods of old rationality, that of bringing out the shiny nuggets of knowledge from the darkness of the unknown, it is a violent radicalized mining, like all contemporary mining. But how would a retreat of the violence of knowledge from things be like, how would it be to try to get along with the unknown? What could be the anti-gold, the unvisual ungold of darkness, holes and unknowing?

Black Gold was historically coffee, coal, oil, slaves, but it is also the gold related with the black sun that illuminates the dissolution of the body, and the blackening of matter. Dark gold is a currency for the unknown, a non visual gold that unshines when is touched by nonlight. There is no scarcity of dark gold, but its presence is repressed exactly because it can be overwhelming. Dark gold is an accumulation of unknown and unknowing, but it cannot be yours, it is not something that you possess, you cannot accumulate or invest in dark gold. At best your body can feel it as a shiver of fear when you enter alone in a black forest during the night. Dark gold is there all around and all the time and appears by undoing the knowing, in the same way that darkness appears when you withdraw the light. Dark gold is the ungold, the unknown.

You don't accumulate dark gold by doing something, dark gold can accumulate you if you undo your impulses and habits. Undoing means to suspend the proper way of answering to different situations: undoing of the images through practices like giving selective importance to the shadows rather than to what we perceive as objects; undoing of the orientation by turning the heights into pits and the pits into ceilings, depriving verticality and horizontality of their meaning; undoing of the body and its habits of perception, sensibility and action that are grounded in known; undoing the knowing by ceasing the study of the darkness with a flashlight and by going with the night.

Undoing brings night and confusion, you lose the ground of the known and the pits of unknowing are opening "under" you. By dissolving in this way the gold of the known one performs a kind of reverse alchemy, from gold to nigredo. This requires a reverse attitude in which the love of gold is replaced by fear of darkness. The fear of darkness is the moment when your senses cannot extract much from the world, what is available to you, and what you know is not enough for being in control and to maintain yourself stable. Then a sensibility for the unknown can appear, first in a form of a cold chill of fear in the body. This fear of the darkness of unknown grows in us as a second nature or a second body that can easily fall in the pits of unknowing and eventually starts to "see", to feel the unshines of the dark gold.



## **Istanbul 31.05. - 02.06.2013 #occupytaksim #occupygezi**

@pfloydfloyd: Istanbul is burning but fucking Turkish press talking about price of gold, dollars.  
#occupytaksim #direngeziparki <http://t.co/Xtyk45o0H>

@sate3: A pit he hath prepared, and he diggeth it, And he falleth into a ditch he maketh.  
#Erdogan #Turkey #Taksim #DirenGeziParki #Syria

@yunusuzer: "Chaos isn't a pit. Chaos is a ladder," bugün artık bu söz daha anlamlı. #direnankara  
#direnbesiktas HER YER TAKSİM HER YER DİRENİŞ

@Aufildubosphore: Lu sur un mur, un graphe: "Tayyip and its Chemical brothers". #occupygezi

@fflueras: Istiklal changes everyday, two days ago shoppers, yesterday protesters and now police  
<http://t.co/AVkPYAKRwE>

@melobirou: People strive to burn Erdoğan poster on the new advertising facade of now ghost-  
neighbourhood Tarlabasi #occupytaksim <http://t.co/UUwiKozfh4>

@kotobelk: Really pleased to hear "The Internationale" almost in front of the Turkey Communist  
Party, on Istiklal. #occupytaksim <http://t.co/SulXjoDeIH>

@telecomix: If you are in #Istanbul, open up your wi-fi (no password) to help each other out.  
#occupygezi #turkey #geziparkx

@hamasophia7: Erdogan:"There is now a menace which is called Twitter...social media is the  
worst menace to society." <http://t.co/yifSPxne5C> #OccupyGezi

@merenda: Gezi Park protesters are now manufacturing their own hand-made gas masks <http://t.co/4kEePEurCW> #DirenGeziParki

@erhanulgen: Meanwhile, Turkish media was broadcasting a beauty contest! We chose our own  
Miss Turkey! #occupygezi #Turkey <http://t.co/0ykp4DXKyf>

@paktin: pm erdoğan indirectly threatens his people: "if they can gather hundreds of thousands,  
we can bring together millions. but we don't need to"

@SelenayOfficial: THEY CUT OFF THE ELECTRICITY. Taksim is in darkness right now. -  
tomwaitsforme: LÜTFEN TAKSİM'DEKİ... <http://t.co/fNX1ONaHnV>

@divvida: Ajda Pekkan aklima geldi. Yolunuza ölürüz demisti Egemen Bagis'a. Lutfen ciksin  
polise katilsin zira tam vakti. #occupygezi #direnbesiktas

@evrendemirkutlu: Oh, you think darkness is your ally?

@BaturALTIPARMAK: ISTANBUL-TURKEY Unknown type of tear gas on civillians causing  
nose bleeding..

@uduArlecchino: #direngeziparki police using unknown gas we don't know what to do,it is  
colorless and sticks our body.send reporter to istanbul besiktas

@hheexee: Government cuts the power to attack Turkish citizens in darkness!!!

@Unknown\_etl: #Turkey police treat environmental protesters in Taksim Square today like  
insects! <http://t.co/SORwn2b8kQ>

@NadinVonS: for the night is dark and full of terrors #antiakp #occupygezi ##tayyipistifa

@aykan\_erdemir: #Turkish police started using a new chemical agent in #Istanbul. We invite independent international observers to document Erdoğan's abuses.

@seymagur: @GameOfThrones the night is dark & full of terrors by police in Istanbul!!  
#occupyturkiye #occupygezi

@sokaktakvimi: #occupygezi #direngeziparki People of Zonguldak gathered in the miner's statue, a monument of 263 miner's killed by pit gas

@TheTweetOfGod: Some people think they're Me. But nobody's Me. Not even Me. #occupygezi

@StatikEstetik: "If I don't burn, if you don't burn, if we don't burn how will darkness be turned into light?" Nazım Hikmet #occupygezi #turkey @serrafine

@sevkimartin: .... the streets are dark and full of police! #direngeziparki #direncarsi  
#occupytaksim







Turkish translations  
(fragments)



Luis Buñuel'in Simon of the Desert, 1965 filminden kare

*“Dikey yapı benim onaylamadığım bir şey, yatay bina yapılmasından yanayım. Dört kat yer altında dört kat yer üstünde olmalı.”*

*Recep Tayyip Erdoğan*

Eğer altın, güneş, parlaklık, istikrar, aydınlanma, en yüksek değer, görünürlüğün zirvesi ve bilginin ışığı ile ilişkilendirilen bir madde ise anti-altın ne olabilir? Altın olmayan, karanlık, bilmeme, çukurlar, görsel olmayan? Dipsiz kuyularla yükselen kulelerin, yükseklerle ait hayat formlarıyla derinlerdeki yaşamların arasındaki ilişki nedir? Tavanı ters çevirip kuyuya dönüştürdüğünüzde, dikeylik ve yataylık anlamını yitirir, karışıklık ortaya çıkar, bilinenin zemini kaybolurken bilmemenin kuyuları ayağının altında açılmaya başlar.

Dikeylik ve yataylığın etik dağılımı tam bir antroposentrik (insan merkezli) süreçtir – hiyerarşi yükseklik bağımlı koparırsak ve dikeyliği insanilikten çıkarırsak ne olur? Düz ontolojiler ve pürüzsüz ortaya çıkış düzlemleri çağında, yükseltilebilir ve yükseklerin çizgileri tuhaf biçimde radikal özellikler taşır. Günümüzün yataylık şartı, direniş retorikleriyle occupy hareketlerinin yanı sıra odak grupları ve beyin fırtınası oturumlarının sinirsel enerjisine kapılmış neoliberal think-tank'larca da paylaşıyor. Bu aşamadaki yataycılık şimdiden, fazlasıyla tanıdık normatif dinamikleri harekete geçiren uyumluluk işaretleri veriyor. Madencilik bu iyi niyetli yataylıklarda çoğalırken, dikeylik kendini bir düzlem içine gizlemiş. Duyarlı madencilik ve toksik kazılar aynı çıkartma ekonomisi prosedürlerini kullanırlar.

Son kuyu, tüm sızıntıların nihayetlendiği nokta, sızıntıların sonlandığı göl, çıkarılan altının belleğini temizlediği düşünülen sızdırmaz bir havza olarak tasarlandı. Atık göletlerinin civarında – kaçınılmaz toprak kirlenmeleri dışında –yeni öngörülemezlik alanları dayatan en dip dünyalar ortaya çıkar. Oradan herhangi bir kesinlik, sonraki birikintilerin anlam ve kompozisyonunu belirleyemez.

Karanlık piyasalar, gri sınır alanları, basınç bölgeleri, ışık yetersizliği ve takip eden deformasyonlar, henüz kayda geçmemiş yıkım ve potansiyel alanları yaratıyor. Son kuyu, serbest düşüşün imkansız hale geldiği bir nokta; canlı ve zehirleyici tortuların, yeryüzünün damarlarındaki karmaşık ve dolambaçlı hareketinin başlangıcı. Son kuyu kendi başına bir bitiş değil ama düzensiz gelişen bir gerileme, boşlukların sirayet edici biçimde kapanışı.

*Alina Popa, Irina Gheorghe, Ștefan Tiron, Claudiu Cobilanschi, Florin Flueraș, Ion Dumitrescu (The Bureau of Melodramatic Research, ParadisGaraj, Postspectacle)*



### **Büro, Altın ve Anadolu'lular**

(Romanya'nın kızıl western üçlemesinin ilk filmi olan 1978 tarihli, Dan Pita tarafından yönetilen Peygamber, Altın ve Transilvanyalılar'a atıfla)

Yaşanan mali krizle beraber, otobüsle İstanbul'a gelerek altın mücevherat alıp Romanya'ya dönüşte resmi olmayan yollardan satma işi önemli bir canlanma yaşıyor. Bisnita ('iş' kelimesinden) adı verilen bu faaliyetin ilginç özelliklerinden biri nakliyatın çoğunun, kendilerini ticaretlerinin ürünleriyle donatmış kadınlar tarafından yapılması. Bisnita alanındaki kadın egemenliği, altın karaborsasının tek alternatif olduğu komünist döneme dayanır. 1989'dan sonra yeni karmaşık ilişkiler Romanya ve Türkiye'yi bağladı. Bu kendi kendine geliştirilen ticaret, 90'ların başında sadece Bükreş'te değil daha küçük şehirlerde de büyüdü. Satıcılar esnekler, ödemelerdeki gecikmelere müsamaha gösterirler ve yerel kuyumcularla rekabet içinde çalışırlar.

Tıpkı karaborsa gibi, Altın Borsası ve külçe yatırımlarıyla resmi altın ticareti de bu sarı metale duyulan çekici ihtirasla hareket eder. İstikrarsız zamanları alt eden sağlam bir değer olarak görülen altın, beğeninin kıyısında konumlanan bir güç sembolü olarak kullanılır.

Geç Kretase (Tebeşir) dönemle Senozoyik dönem arasındaki, altın açısından zengin volkanik-plütonik ve ofiyolitik kaya birikimi sürekli olarak bozuluyor, özel ve ulusal banka rezervlerinin yanı sıra birçok kadının boynu ve bileklerine doğru sürükleniyor.

Gösterişli Barok süslemeler, ırkçı ve muhazafakar dini hatlar boyunca manikeistik

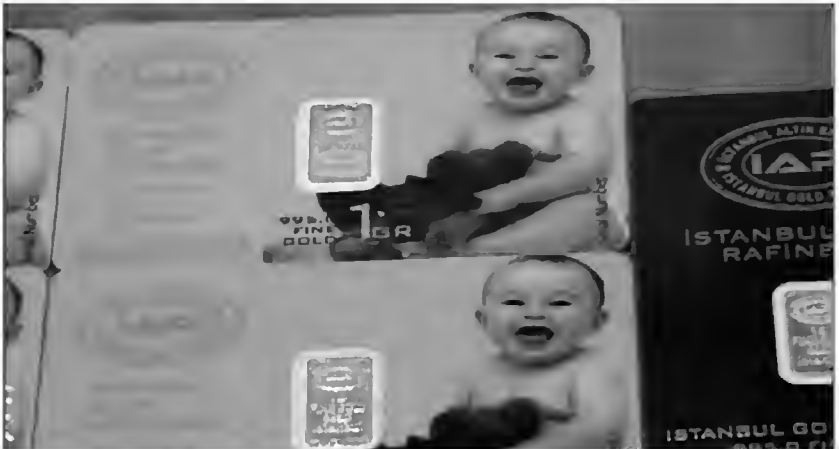
biçimde değerlendirilmiştir: her ikisi de bol miktarda altınla kaplanmış olsa da, Roman Kralı Cioaba'ya karşı gösterilen genel onaylamama, Ortodoks Kilisesi Patriği'nin topladığı popüler takdire tam bir karşıtlık oluşturur.

Aynı mantığı takiben, görünür kılınan altın, sosyal sınıfı aşmak için bir araç olarak kullanılırken, tek beden süslemesi modernist dikdörtgen plastik kartlar olan görünmez banka mevduatları sayesinde temize çıkan küçümseyici varlıklı orta sınıf tarafından kışle ilişkilendirilir. Bindirmeler, çarpışmalar ve çatlama süreçlerinin tarihi takip edildiğinde, Avrasya ve Afrika/Arap tektonik tabakalarının birleşme noktasında konumlanmış ve mineral açısından zengin topraklara sahip Türkiye'nin, altın rezervleri hacmi açısından dünyada ikinci olacağı öngörülmekte.

Aşk ve altın arasında melodramatik bir ilişki, insanların 79 atom numaralı elementle genel bir duygusal bağı vardır. Bu bağ, karaborsada ve resmi piyasada kapitalize edilir.

Eski Devlet Bakanı Tüzmen, Türkiye kuyumculuk rehberi giriş yazısında şöyle diyor: Altının Anadolu insanının hayatında vazgeçilmez bir yeri vardır: Anadolu'da bebekler dünyaya gözlerini açtıkları andan itibaren altını tanırırlar; hayatlarının her dönüm noktasında onunla karşılaşırırlar; nihai güvenlik ve huzuru altında bulurlar. Anadolu insanı için altın, iyi günde paylaşmanın kötü günde ise zorluğa dayanmanın sembolüdür.

Çoktan vazgeçilmiş altın karşılığı para sistemi yerine yeni bir altın standardı ortaya çıkıyor: şirket sosyal sorumluluğu. Türkiye'deki başlıca bölgesel arama operatörlerinden birinin belirttiği gibi: Barrick için, Altın Kalp Fonu, tüzel yurttaş olarak performansımızı değerlendireceğimiz altın standardıdır. Paylaşılan bir refahı hedefleyen, yerel ihtiyaçlara göre ayarlanmış sürekli faydalarla daha iyi topluluklar oluşturma taahhüdümüzün ölçüsüdür. Başka benzer şirketlerde olduğu gibi savunulan etik, çevresel tahribata yol açan siyanürün altınla kaplanmasından ibarettir.





## Romanya Türkiye Rüyası

1989'dan sonra Romanya'da serbest piyasa ve ekonomik reformların başlangıcına dair birbiriyle çelişen birkaç iddia mevcut. Turbo-kapitalizmin Romanya versiyonu olarak bilinen gelişmelerin karmaşık başlangıcını ve bunların Türkiye'yle olan ilk bağlantılarını unutmak oldukça kolay. Ancak, güncel ekonomik reformların, serbest girişimin veya yeni kemer sıkma programlarının meşrulaştırılmasında kilit rol oynuyor. Kaçakçılığa ve korsana karşı son zamanlarda geliştirilen sıkı önlemler, ilk yıllardaki alternatif ekonomilerin ve Romanya ile Türkiye arasında 80ler ve 90ların başındaki trafik güzergahları aracılığıyla oluşmaya başlayan karaborsaların kriminalize edilmesi üzerine kuruldu. Bu güzergahlar insanları ve malları taşıdığı gibi İstanbul'dan Doğu Avrupa'ya ve oradan tekrar İstanbul'a pratiklerin şekillenmesine olanak da tanıdı. Bunlar, yasal engellere kafa tutarak, sınır kontrollerini atlatarak neredeyse hayatını riske eden yeni bir gözükara girişimci tipi için ilk deneme alanlarıydı. Romanya-Türkiye altın trafiği, ticaret yoluyla kişisel başarıdan, refah imgelerinden ve gıpta edilecek iş zekasından oluşan bir protokol kuran kapitalist öğretinin o ilk efsanevi örneklerinden biri olacaktı. Küresel tüketici kültürüne, Turbo sakızları, Türkçe Marvel çizgi romanları, Piramit Jeans ve Eti Puf aracılık ediyordu. Çok hızlı biçimde, NATO ve AB entegrasyonundan sonra, ekonomik reformların hukuki şahinleri karaborsa girişimcilerini kontrol edilemez ve belirsiz ekonomik politikaların günah keçisi olarak damgalamaya başladılar. Erken dönemin bu gayrı resmi girişimcileri, kitlesel ölçekte bir öz-düzenleme uygulanması talebindeki gittikçe artan derecede güçlü ve korunaklı şirketler piyasası ortamında halk düşmanları haline geldiler.

Romen Çocuk Hikayesi  
- bölüm -  
1981

**A**ncak bir süre sonra Romalılar Daçyalıları yendi ve ülkelerini fethetti. Dağlardan birçok köle toplayıp kendi ülkelerine yolladılar. Çocukları, kızları ve oğlanları da sürüler halinde, serfliğe doğru sonu olmayan bir yola çıkardılar. Ne gözyaşları, ne çocukların bitkinlikleri onları koyunlar gibi arkalarından süren askerlerin kalplerini yumuşatmadı.

Fakat burada, dağın koyağında taş cadısı onların çığlıklarını duydu. Neler olduğunu görmek için taştan başlığını alnından sıyırdı. Koyunlar gibi güdülen çocuk sürüsünü

fark edince, barınağından fırladı ve generalin karşısına dikildi.

- Nereye götürüyorsunuz onları? diye sordu.

- Roma'ya

-Onları imparatoruma götürüyorum.

-İmparatorun bu güçsüz çocukları ne yapacak ki?

-Pazarda satacak!

-Koyunlar gibi mi?

-Koyunlar gibi!

-O zaman onları ben satın alacağım.

-Onları satın alacak gücün var mı?

- Var.

- Pekii...ama sadece bir iki sikkeye olmaz.

- Bir iki sikke değil.

-Altın!





-Altın! der cadı ve Romalıyı altın dolu Preuša Mağarası'na götürür.

General yüz tane savaş arabasını mağaradaki altınlarla doldurmaya başladı. Sonra da kılıç ve mızrak kuşanmış askerlerin takip ettiği arabaları Roma'ya doğru yola çıkardı.

Fakat kanyonda, arabalar ayrılmadan önce general fikrini değiştirdi.

-Çocukları alın! diye emretti.

-Anlaşmamız ne olacak? diye sordu cadı.

-Bu kadar altın yetmez dedi adam.

-Yetmez mi? O zaman sana daha fazlasını veririm.

Ve cadı onu Bogzutul mağaralarına götürdü. Açgözlü adam orada yüz arabayı daha altınla doldurdu.







Ama kanyonda çocukları yine yola sürdürü.

-Ne? Bu kadar altın da mı yetmedi? diye sordu cadı.

- Bu kadarı yetmez! diye bağırdı general.

- Daha fazlasını veririm!

-Daha fazla vereceksin!

Ve cadı onu, yüz arabayı daha altınla doldurduğu Bedeleu mağarasına götürdü.

-Gidelim! diye seslendi askerlerine, çocukları da almaları için işaret vererek.

- Hey! Bekle! Önüne altın yığabilirim! diye seslendi cadı.

-Daha fazlası mı var? diye sordu general şaşkınlıkla.

- Var. Dilediğin kadar altın var bende!

-O kadar çok ki, bütün Roma'yı altına boğabilirim dedi kadın.

-Bu çocuklar senin için o kadar değerli demek!

-Dünyanın bütün altınlarından daha değerli! Ve sen de onların karşılığını ödeyeceksin!

- Onların karşılığını mı ödeyeceğim?

-Bütün köleler için nasıl ödenirse!

-Ben, senin kölen miyim?!

-Olacaksın.

25/59



- Köle miii...? çıđlığı bütün vadide yankılandı.

-Ama önce, sana vaad ettiđim şeyi vereceđim.

-Altın!

-Altın!

Ve cadı onu Altın Top dađına götürdü.

-Vaaaaay? dedi Altın dađı gören Romalı hayranlıkla.

-Görüyor musun?

-Görüyorum!

-Onu sana vereceđim.

-Hepsini mi?

-Hepsini. Ama önce onu nasıl taşıyacađını göster bana.

-Nasıl mı? Kölelerle.

-Hangi köleler?

Romalı general topladıđı çocuk alayına dađı kırdırdı; bir ucu Roma'da diđeri bu kanyonda olan, imparatorun gözleri önünden geçişı yüz günde bitmeyecek uzunlukta bir hatta sıralanmış arabalara yüklenmeye hazır altın çakıllar haline getirtti.

Şimdi anlıyorum meselenin ne olduđunu!? dedi cadı, altın dađı parmaklarıyla eşeleyerek parçalarına ayıran çocukları gördüğünde. Romalı askerin kadının sözlerini dinleyecek zamanı yoktu. Acele etmeleri için çocukların sırtında kırbacını şaklatıyordu.

Bunu, adamın açgözlülüđünü ve kötülüđünü gören yaşlı kadın, kurumuş eliyle yaptıđı işaretle düşmanın gözleri önünde çocukları taşla, altın heykellere benzeyen kaya parçalarına çevirdi.





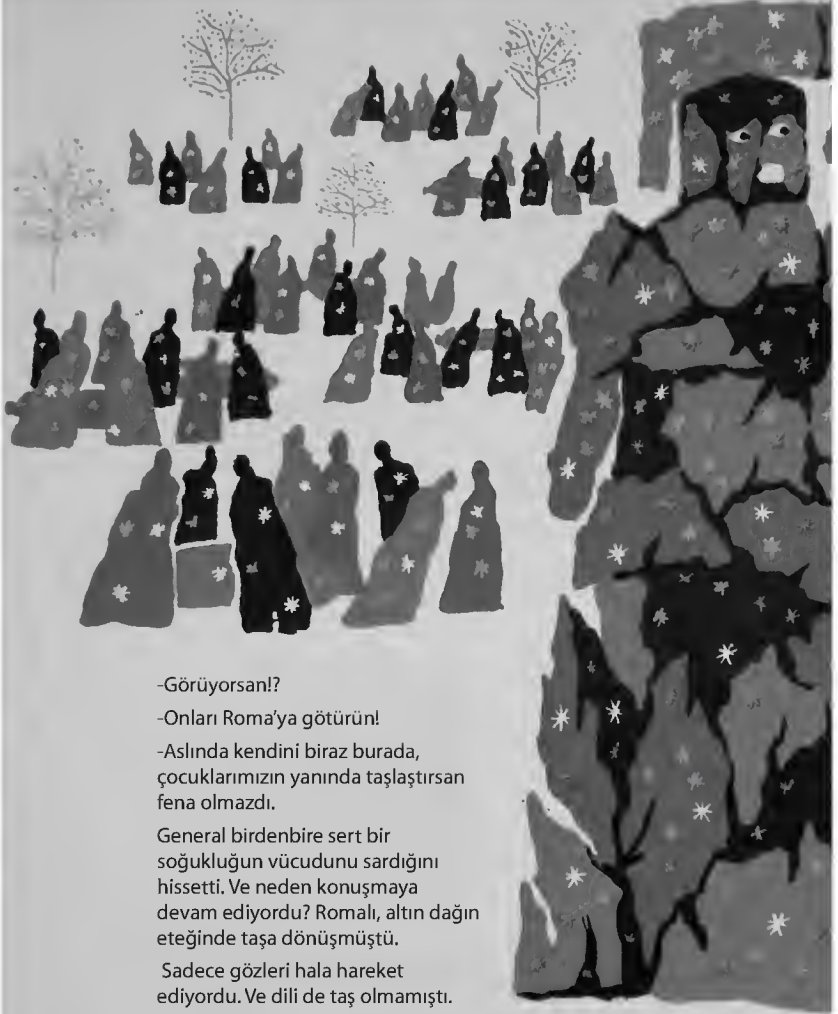
-Neler oluyor? diye bağırdı general.

-Hiçbir şey!

- Ne demek "hiçbir şey"?

-Görmüyor musun?

-Evet altın heykeller görüyorum.



-Görüyorsan!?

-Onları Roma'ya götürün!

-Aslında kendini biraz burada,  
çocuklarımızın yanında taşlaştırsan  
fena olmazdı.

General birdenbire sert bir  
soğukluğun vücudunu sardığını  
hissetti. Ve neden konuşmaya  
devam ediyordu? Romalı, altın dağın  
eteğinde taşa dönüşmüştü.

Sadece gözleri hala hareket  
ediyordu. Ve dili de taş olmamıştı.



Eskisi gibi görüyor, duyuyor ve konuşuyordu.

-Ben ne yaptım? Ne yaptım? cesur taş adam bağıırıyordu.

-Kapana kısırdın kendini, aptal bir kuş gibi tuzağa düştün! diye cevapladı cadı.

- Tuzak mı?

-Köleliğin tuzağı!

-Köle miyim ben!

-Sen bir kölesin!

-Hemen serbest bırak beni!

-O zaman fıdyeyi öde!

-Fıdyeyi mi ödeyeyim? Ne fıdyesi?

-Her köle için istenen fıdyeyi!

*Taşsal Teürji \*: doldurulmuş dokular, mineralleşmiş bedenler ve alim-i mutlak zehirler*

\* teürji: okült bilimlerden biri olarak kabul edilmekte olup, kozmik veya doğaüstü güçlerin ve ilişkilerinin incelenmesi ve bu güçlerin kullanılması olarak tanımlanır. (ç.n.)

## kitap

Bu, bit pazarından bulunmuş 1970ler Romanya basımı, eksik bir resimli çocuk kitabından serbest bir tercüme. Kitabın ne ismini ne de yazarını biliyorum. Bana kitapla ilgili daha fazla bilgi vereceklere müteşekkir olurum. Öyle anlaşıyor ki bu, ham maddelerle ilgili söylenceler içinde, gelecekteki madencilik ve daimi rafinaj için bir tasvir olarak, efsanevi bir geçmişteki altın madenciliğini konu alan bir öykünün son bölümü. Bir açıdan bu sadece uyarı amaçlı yazılmış bir öykü, diğer açılardan diyalektik bir yönelimi, yeraltı dönüşüm süreçlerini, olağandışı ikameleri ve durdurulamaz birikimleri örnekliyor. Sömürücüler kendileri sömürülmekle kalmıyor kendi moleküler yapılarını da değiştiriyorlar; dağlardaki maden ocakları ve mağaralardan çıkarmaları beklenen maddeler ve kimyasal elementler bizzat onlara

nüfuz ediyor. O yüzden bunu, eski unutulmuş halkların karşılaşması, verimli Daçya'nın Romalılar tarafından fethi gibi coğrafi ve tarihsel açıdan izole bir olay ya da demografik korkuların Romanya toplumunun her düzeyine işlediği doğum yanlısı (pronatalist) bir dönemden kalma reaksiyoner bir çocuk masalından ibaret olarak görmemeliyiz. Çocukların bedenlerinin, Romanya'nın dış borcunu ödemek için kullanılacak canlı altın ve iş gücü olarak



görüldüğü bir zamandan kalma.

## metalurjik teürji

Bu ayrıca evrenin metalurjik bir yorumuyla iligî imalar içeren bir masal; kendine has ruh göçüyle mineral yoğun bir kozmogoni. İnsan ve maddelerin bir reenkarnasyonlar (tekrar ete kemiğe bürünerek veya sadece üreyerek) döngüsünü izlemediği, ama şiddetli biçimde tekrar mineralize olarak, yaşayan maddenin taş, maden cevheri veya jeolojik tabakalar diyeceğimiz taban maddelerine döndüğü, ruhlar ve kimyasal elementlerin ard arda gerçekleşen hicreti.

Büyükbaba kurşun zehirlenmesi ve buna bağlı oluşan kanserden öldü. Ancak beni



her zaman şaşırtan, osmotik basıncını değiştirip, sinsice biriken ve dokularını yavaş yavaş yiyip bitiren metalurji dünyasıyla olan samimi ve ölümcül ilişkisiydi.

Böbrek taşları, kireçlenen organlar, silikozis, siyah akciğer hastalığı acımasız mineralleşmenin avangard biçimleri; korkunç yığılmalar ve tabaka haline gelme biçimleri, dolaşan kutsal madenler ve yürüyen metalurjik teogoniler. Gerçek tanrılar ve yaşayan anıtlar, tehlikeli çalışma koşullarının, hastalıkların, yaşayanlarla ölümler arasındaki vasıta olarak belirlenen bu taşıyıcıları olabilir.

Bugünlerde, altın madenleri bizleri sadece yerin dibine gömmüyor, siyanür gibi alim-i mutlak zehirler hakkında da bilgilendiriyor. Kadim mitlerde, bilgelik kazandıran nehirler, membalar ve maden suyu kaynaklarından söz edilir. Bilgelik, bu sulardan içerek ya da kaynaklara girip yıkanarak edinilir. Organik siyanür meyve çekirdekleri içinde biriktirilir ve üretilir ki, bunları yiyen ağızlarda daha fazla siyanür konsantrere edilsin ve böylece fasılasız çiğnemelerine son verilsin. Plastik, akrilik lif, sentetik kauçuk üretimlerinin tümünde siyanür kullanılır.

Siyanür altını konsantrere etmede ve saflaştırmada kullanılırken, aynı zamanda kendi kendini yoğunlaştırır; çevresindeki gerçekliği biriktirip içine işleyerek, sindirilemez, ulaşılamaz ve yenemez hale getirir.

### **cehennemin kapıları**

Geçtiğimiz aylarda, Greko-Romen kültüründeki Cehennem Kapısı'nın Pamukkale'de, eski ismiyle Hierapolis'te olduğu, bir grup İtalyan arkeolog tarafından tespit edildi. Bu Pluton tapınakları, özellikle Frigya'da Ana Tanrıça Kibele'nin Galloi adı verilen hadım rahiplerinin bu dünyayla öte dünya arasında yeryüzü çatlakları içinden gidip geldiği ve zehirli gazların çıktığı yeryüzü kabuğunun girişinde, yeraltı mağaralarının ağzında yapılmıştı. Galloi muhtemelen farklı Pluton mağara tapınaklarında aktifti. Bunlar, sarı renkli kadın kostümleri giyen, sallantılı takılar, küpeler ve bir çeşit türban takan, trans hadımlardı. Ayrıca, en dipleri ve karanlıkları ezbere bilen, yeraltı hava oyuklarını takip ederek mucizevi biçimde madenlerin zehirli kokularından uzak duran, kripto-speologlar ve ölüm anı araştırmacılarıydılar. Eski zaman tarihçileri, yeraltı madenleriyle tapınak ve öte dünya geçitlerinin yakınlığı hatta üst üste olma durumlarına dikkat çekmiştir. Ölümler dünyasındaki madenler ve aralardaki zehirli gaz, insan dışı varlıkların yaklaşmalarını ve düşüşlerini gösterir. Kuşlar veya boğalar Pluton'un aleminin eşğine getirilir. Sadece iki dünya arasına düşmekle kalmaz, ölüm anı deneyiminin mümkün olduğu çatlaklar ve girintileri de görünür kılar. Yaşayanların volkanik patlamalarla Pompei'deki karşılaşması, bize hayatın dış görünümünü taşa dönüşmüş boşluklar olarak gösterdi. İnsanların ve köpeklerin çürümenin kuvveti altında dağılan tarihi kadavraları, yaşayanlarının mineralize olmuş belirgin boşluklarıyla bizi başbaşa bıraktı.

## arkeozoik öğretiler

Stromatolitler (Yunanca στρώμα strōma, yatak ve λίθος lithos, taş) dünya üzerindeki hücresel yaşamın belki de en eski kalıntılarıdır. 3.5 milyar yıl öncesine ait en eski arkeozoik kaya oluşumları, biyojenik ve abiyojenik kuvvetler farkı hakkındaki görüşümüzü bulandırıyor. Stromatolitler, dünya üzerindeki yaşamın en somut kanıtlarıdır; sadece canlı süreçlerin faaliyetlerinin her yerde olan izleri değil, bunların çökelti halindeki zerreleri tutan ve kendilerini canlı kayaların jeolojik yataklarına çimentolayarak, taşın sonsuzluğuna ilk gömülüşleri, yavaş yavaş sabitlenişleridir.

Stromatolitler bir grup organizma değil, büyük substrat devrimi'nden, ilk otlamadan, tünel ve oyuk açmadan, kazı yapan canlı hareketinin gezegende başlamasından önceki, jeolojik ölçekte fasılasız, kümülatif eylemin anıtsal kalıntılarıdır. İlk olarak yalnızca yığılma vardı. Bunun gerçekleşmesini mümkün kılan jelatinsi evrensel matris, yapışkan biyofilm, bakteriyel bir sızıntıdan ibaretti. Ağaç halkaları birbiri üzerinde büyümeden, hatta yeryüzünde ilk bitki ortaya çıkmadan önce stromatolit yapılar, zamanı ve uzamı kimyasal olarak katılaştırarak gömülü ana kayalarımıza haline geldiler. Bu taşsal teürji hala içimizde ve dışımızda cereyan ediyor ve bizler de onu öğreniyoruz.



Koza Altın Madeni, Ovacık: siyanür ve çiçekler

## BERGAMALILARDAN 'ÖLÜME' KARŞI ÇIPLAK EYLEM



Bergamalılar, dün İstiklal Caddesi'nde yaptıkları eylemde, giysilerini çıkartıp, çevredeki insanlara şayanırsız etmek amacıyla, Estrogold'un Türkiye'yi terk etmesini talep ettiler.

"Estrogold gidecek bu iş bitecek" sloganıyla yürüten Bergamalıları polis sık sık engellemeye çalışırken, halkın yoğun destek verdiği gözlemlendi. (Fotoğraf: Seçkin Serdemir) Sayfa 9'da

## Aşkaltın. Çağdaş Simya

*Yeni altın artık aşk. Altın standartları yerine aşk standartları. Kapitalizmin simyevi şartı.*

*Değer duygulanıma karşı destekleniyor, aşk ‘ruh katılmış’ metanın vasfı. ‘Meta animizmi’ (Steven Shaviro) olarak kapitalizm, ruhu olan meta, konserve bilinç, ticarileşen hayatı-yet.*

*Altın aşk üzerine bir ticarettir. Ruhun bir fetişizmidir.*

*Altın topraktan insanlar, bedenler tarafından çıkarılıyordu, hayat ve ölüme karşı üretiliyordu. Şili, Peru, Türkiye, Romanya: nekrokapitalizmin iş başında olduğu birçok bölgeden birkaçı.*

*Ekofaji (Ecophagia) çevreyi yeme pratiğine verilen addır. Altın çıkarma bir ekofaji eylemidir.*

*Simya pratiğe dayalıydı, pratiğin felsefesiydi – pratik kimyasal olabilir, maddeselliği değiştirebilir.*

*Göz yaşartıcı gazın yerine aşk gazı koyuldu. Kimyasal olarak dönüştürüldüğünden, nüfus beden-duygulanımsal şekilde bir araya getirildi. (Stanislaw Lem – Gelecekbilim Kongresi)*

*Uyku hapi almadan uyku haline geçme pratiği nasıl geliştirilebilir. “Deleuze ve Guattari, suyla sarhoş olmayı öneren Henry Miller’i ve genelde kimyasal yollardan elde edilen şeylerin ‘başka yollardan da ulaşılabilir’ olduğu ihtimalini düşünmeye çalışan William Burroughs’un tarafındadır. (Deleuze, 1990:161)” (Catherine Dale)*

*Pratiğin simyevi etkileri; altın ortaya çıkarma arayışında değil, kapitalist zaman dışında yeni zamansallıklar, imge-olarak-bedenler yerine duygulanımsal bedenler yaratma peşinde. Duygulanım temsiliyet dışıdır. Sadece somutlaştırılabilir ve öznelleştirilebilir. Madde olarak altın, madde olarak beden, temsilden kaçabilen maddenin ilksel varlığı, ante-formdur, form öncesidir.*

*Basit madde, gözlemlenebilir evrenin enerjisinin %4’ü kadardır. Geri kalan enerjinin,%23’ü karanlık madde, %73’ü karanlık enerji olmak üzere, egzotik formlardan oluştuğu düşünülmektedir.*

*Simya pratiğinde tamamen maddeleşmiş altın ölü altındır. Asla tamamlanmaması, tüketilmemesi, bitirilmemesi gerekir. Simyacılar altınlarını harcamaz, kapitalistler de öyle. Marx’ın Grundrisse’de yazdığı gibi altın “bütün zevkleri potansiyel halinde kendinde barındırır”.*

*En ilgi çekici an, maddenin biçime dönmesinden önceki andır – mesele bu ana ait bir şeyleri simya süreci bittikten sonra bile koruyabilmektir. Dönüşüm asla tamam olmamalıdır çünkü kapanmak yerine açılmalıdır. Bizler günümüzde alışılmış kapanma pratikleriyle uğraşıyoruz.*

Altın serttir ama biçimlendirilebilir, esnektir; bilgisayarlar ve telefonların devre elemanlarında kullanılan malzemelerdendir. Altın bilgiyi iletir, toplulukların ve karşılıklı ilginin tesisine, duyguların bulaşıcılığına dahil olmuştur.

“Gerçek altın, tüm olanaklılığını kullandığından ölüdür. Simyacı altını canlandırmakla yükümlüdür (simyevi cıvanın ölümü anlamına gelen bir süreç) ancak altın ‘felsefi’ olduğu sürece, yani henüz madde değilken, canlıdır.” (Karen Pinkus)

Yumuşak altın – bu halüsinasyon benzeri algı, zihnin buyruğundan değil pratikten kaynaklanabilir.

Aşk birinci dereceden duygulanımdır, altının birinci derece bir metal olması gibi.

Vücut kütlelerinin %0.000014’ü altındır.

Beden yüzeyleri ve altın yüzeyleri. Bir organizma olarak değil, bir süreklilik, maddeselliğin yüzeyinde bir kıvrım olarak görülen beden. Hareketsiz değil, maddi özelliklerinden fazlasını gerçekleştirmeye muktedir berrak bir kabarcık olarak altın.

Yapay altın ve melodram, şeylerin yüzeyinde kesişir. Her ikisinin de derinliği yoktur, doğaya aykırı addedilirler ve zevksizlik diyarına sürülmüşlerdir.

‘Biomorfogenesis’ (Franco Bifo Berardi) simyevi özgürlük olarak anlaşılan morfolojik özgürlük. Nesneden olduğu gibi, bedenden ve öznenen bağımsızlaşma.

Ekonomik-fütüristik fonksiyonla yüklenmiş bir değer ve anlam taşıyıcısı, bir gösteren olarak altına karşıt olarak, şu an, şimdi içindeki altın saf mevcudiyettir.

Anlamanın ötesinde ve karşılıklı taşımayan aşk. Geleceğe dönük bir yatırım değil, şimdiki zamanın aşırı yüklenmesi olarak aşk. Politik bir kavram olarak aşk, aynı olana duyulan sevgi sınırlarına hapsedilmesiyle yozlaşmıştır: aile sevgisi, çiftin birbirine sevgisi, ırk sevgisi, komşu sevgisi. Yabancıya duyulan sevgiyi yeniden keşfetmeliyiz.

Komşunu Sev bombaları şehrin her tarafına düşüyordu. (Stanislaw Lem - Gelecekbilim Kongresi)

Melodramın derinliği yoktur çünkü tüm duygulanım dışa taşınmıştır, içeride hiçbir şey tutulmaz; duygusallığın tüm değişimleri ortaya çıktıkları anda dışa vurulur. Bir özneye ait değildir. Her şey şu andalık içinde göz önüne serilir. Melodramın hem aşk hem de altınla ilgisi vardır.

“şu andalık ümit içermez, ve şu andalık geleceği getirmez: gelecek de yine bir ‘şimdi’ olacaktır.” (Clarice Lispector)

Ekonomik anlamda aşk ve altının, risk ve gelecekle kritik bir ilişkisi vardır. İkisi de geleceğe yapılan yatırımlardır ve onun dalgalanmalarını üretirler. Ruh hallerinin ve finansal akışların dalgalanmaları.

Türkiye’de altın bilezikler düğün hediyesi olarak verilir ve başka şeylere dönüştürülmek

üzere bir kenarda bekletilir; tıpkı evlilik içindeki sevginin bir gelecek yatırımı olması gibi.

Aşk, çiftin erotik arzusu içinde maddeleşir. Onu maddilikten çıkarmak ve tesadüfe karşı açık, savunmasız hale getirmek nasıl mümkün olabilir? Beklenmeyenin kucaklanışı olarak aşk.

Hem aşk hem de altın soyuttur ve her ikisi de belirli bir mükemmeliyeti hedefler. Fazlasıyla onaylayıcıdır, ışık ve mutlak memnuniyet yayma potansiyelleri vardır. İkinin üzerinde de karanlık ve gölgeler dolaşır; altın, çıkarılma sürecindeki yıkıcı potansiyelinden dolayı ve aşk da standartlaşmış, resmileştirilmiş bir ritüel olarak, kendini tırnak işaretleri arasında sürdürdüğünden tekinsizdir. Gerçi aşk daha karmaşık bir yıkıcı potansiyele sahiptir.

Bugünün ekonomisi bir çıkarma, özütleme ekonomisidir. Altın madenciliği ekosistemleri eritir, aşk madenciliği de duygulanımsal kudreti tüketir.

“Simyacılar altınlarını harcamaz. Ama bu potansiyel tüketim olduğuna göre, tüketim hakkında söylenecek şey olmadığı anlamına da gelmez” (Karen Pinkus)

“hem ampirik olarak gerçekleşen hem de sanal olanın felsefi kavranışı açısından duygulanım” (Patricia Ticineto Clough)

Şüphesiz bazıları simyanın üretimle bir alakası olmadığını iddia edecektir, en azından üretimin her zaman tüketim olduğu konusunda Marx’la aynı fikirdeyse.

“İkili karşıtlığı maddilik ve gayri maddilik arasında dağıtan temsilin ikili mantığından, atıl beden- maharetli zihin ayırımından” kurtul. (Luciana Parisi)

Duygulanım, tıpkı altın gibi potansiyelliğin alanında yaşar. Maddileşmiş hali histir, öznel, psikolojik, bireysel olanın çevrelenmiş biçimidir.

Kelimenin orijinal, etimolojik anlamında bir maddileşme değil. Eğer maddileşme ‘fiziki formda görünüm’ anlamına geliyorsa, tüm duygulanım ve hisler hali hazırda maddidir. Spinozacı gelenekte, duygulanımla eşit olan his cismanidir. Bu “bedenin eylem gücünün arttığı ya da azaldığı, desteklendiği veya kısıtlandığı beden değişiklikleridir ve aynı zamanda bu değişikliklerin tasavvurudur.”

Melodram, aşkın en üst seviyede maddileşmesidir, tıpkı cinsel arzusunun pornosu ve korkunun dehşeti gibi. Bedensel sınırlar bu üç ‘beden janrı’nın malzemesidir (Linda Williams). Organizmanın geçirgen olduğu gösterilir, maddenin akışkanlığı ve filmin başarısı mendillerin sayısı, küçük karikatür penislerin ereksiyon dereceleri, çılgınlıklar, bayılmalar ve kalp krizleriyle ölçülür.

Dil, ortaya çıkışının her anını dönüştüren simyevi bir eylemdir. Her okuma simyevi bir canlandırılış olabilir. Ortaya çıkışının ve canlandırılışının şu andalığında yaşar.



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